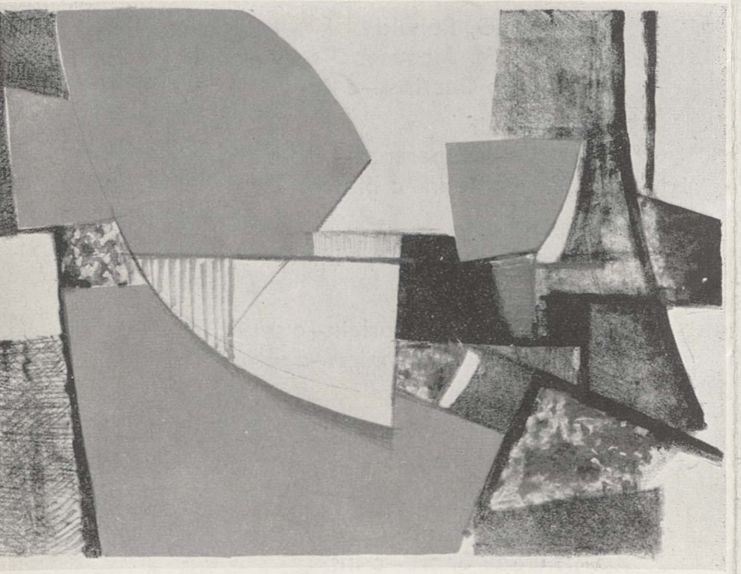
Contemporary Prints from

GREAT BRITAIN



An International Exchange Print Exhibition

SPONSORED BY THE
MEMORIAL UNION
OREGON STATE COLLEGE

ARDIZZONE, Edward
1. The Cyclists—lith
and The Model—lith

ARMOUR, Keith
2. The Cutting—c int
3. Landscape—c lith

AYRES, Gillian
4. Afternoon Rain—c serig

AYRTON, Michael
5. Falconer—c lith
6. White Goats at Cumae—c lith

BALE, Kenneth
7. Street Trader—c lith

BAWDEN, Edward
8. Autumn—c woodcut
9. Ives Farm—c woodcut

BEER, Richard
10. Donkey Rider—int

BLOW, Sandra
11. Red Movement—c serig

BOWEN, Denis
12. Image in Black and Red—c serig

BRADLEY, Martin
13. Moon Worshipper—int

BRAUND, Allin
14. The Cottager—c lith
15. Low Tide, Evening—c lith

BRUNSDON, John
16. Still Life—int

CHEESE, Bernard
17. Landing the Catch—c lith

CHRISTOFOROU, John
18. Blue Man—c serig

CLARKE, Geoffrey
19. Warrior's Head—int

CLIFFE, Henry
20. Composition—c lith
21. Yellow Figures—c lith

COLQUHOUN, Robert
22. Masked Figures and Horse—c lith

COPLANS, John
23. Red and Black—c serig
24. Red, Yellow, Blue and Black—c serig

DAVIE, Alan
25. Into White Square—c serig

DAVIES, Leigh
26. Hampsfell—c lith
27. Longridge Road—int

EDWARDS, Valerie
28. Promenade—c lith

EVANS, Merlyn
29. Figure—int

FRASER, Ian
30. The City—c int
31. Mill Town—c int

FROST, Terry
32. Red and Black—c lith

GEAR, William
33. Grid—c litho

GLENDENNING, Ronald
34. Eglise St. Jacques, Dieppe—c lith
35. Road to Chartres—c lith

GRANT, Alistair
36. 46 Calle Esperanza— c lith
37. Spanish Rain—c lith

GREEN, Anthony
38. Yorkshire Colliery—int

GRIFFITHS, John
39. Bandstand at Morlain—c serig
40. Boucherie in Lannion—c serig

GROSS, Anthony
41. Riverside Leaves—int
42. Study of the Sea—int

HARRISON, Anthony
43. Cyclops—c int
44. The Sea Shore—c int

HARTLEY, Ben
45. Blackhillgate—c lith
46. Chicken House—c lith

HAWKINS, Dennis
47. Fruit on the Table—c serig

HAYTER, Stanley William
48. Combat—c int
49. Japanese Family—c int

HEATH, Adrion
50. Abstraction—c lith

HERMES, Gertrude
51. Bullfight No. 1—woodcut

HERON, Patrick
52. Red Garden—c lith

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What a good chance for the printmakers of Great Britain that Oregon State College should have chosen this moment to put on an exhibition of their work throughout America. It is only in the last four or five years that really valuable experimental prints have appeared. This new burst of imaginative work might be due to the stimulus from France, or even from across the Atlantic. It may even be caused by a new burst of genius amongst British artists. One reason for certain is that the barriers of academic art are now down and printmaking can provide an outlet for the inventive artist that painting does not.

What struck me forcibly about this show was that in spite of its leap forward into adventurous new ground and the possible outside influences, it still remains characteristically British; although experimenting with new techniques it is romantic in character rather than intellectual.

Here in this show you can see the great variety of media available and the many ways in which each can be used. Etching has broken all bounds. Every conceivable method of treating the plate is used, and as a result new avenues of exploration are open and from these a new approach to the form of a picture. As with lithography, most of the better works come from painters who use the print as an extension of their normal activities.

The prints are getting bigger and bigger. Many are so personal that only the artist can do his own printing. Silk-screen I never liked as a medium until I saw the present use of it, in all its pure glowing colour. Linocutting is one of the media where practically no equipment is needed; in some cases, the country artist even makes use of his car as a press by driving it over the lino to take a print, and lithographs can be printed from a washing mangle.

Supply usually goes hand in hand with demand, and there is a new and greater demand for prints in Great Britain. It is also fortunate for the American public that this show has been launched. It will give you a chance to buy and choose from the many delightful surprises.

Edwin La Dell
Royal College of Art, London

RIESER, Dolf
77. Night Hunt—c int

ROOKE, Anne
78. Lake—lith
79. The Mare—c lith

ROTHENSTEIN, Michael
80. The Owl—c woodcut
81. The Torch—c woodcut

RUSSEL, David
82. Interior with Objects—int

SCARFE, Laurence
83. Children Playing—woodcut

SCOTT, William
84. Pears—c lith

SIMPSON, Jennifer
85. Still Life—c int

SPENDER, J. Humphrey
86. Cloud Shadow—c serig
87. Mosaic—c serig

SUTHERLAND, Graham
88. Predatory Form—c lith

THORNTON, Valerie
89. City Lights—int
90. Fir Trees—c int

TILEY, James
91. Glasses and Decanters—c lith

TRAVELYAN, Julian
92. Low Tide I—c int
93. Low Tide II—c int

TRIVICK, Henry H.
94. Desolate Landscape—c lith

TURNBULL, William
95. Head—c serig

UHLMAN, Fred
96. The Harbour—c lith

VAN ROSSEM, Ru
97. The Hunted—c int

WATSON, John
98. Horses at Exercise—c lith

WILSON, Frank Avray
99. Blue Configuration—s serig

WRIGHT, Edward
100. 'Touch'—int

KEY: c—color; int—intaglio; lith—lithograph; serig—serigraph

HULL, James
53. Abstraction—c lith

HYATT, Derek
54. Moonlight in Italy—int
55. Spring at Hawk Rock—int

IRWIN, Gwyther
56. Gun No. 6—c lith

JONES, Leslie
57. Battle of Dolbenmaen—c lith

LA DELL, Edwin
58. Blanes—c lith
59. Jardin de Tuillerie—c lith

LAKIN-HALL, T.
60. Goat's Head—lith
61. Still Life—lith

LAMBOURNE, Nigel
62. Undressing—int

LANCASTER, Barbara
63. Lifeboat at Lizard—c lith

LE BROCQUY, Louis
64. Child in a Spring Field—int
65. Infant Sleeping—int

MALTBY, Jane
66. Honfleur—c lith

MOORE, Henry
67. The Family—c lith

MORLEY-EVANS, Malcolm
68. Mother and Child—lith

MUNDY, Henry
69. Boating—c serig

PEACOCK, Lawrence
70. Sea Coal Gathering—int

PERRIN, Brian
71. Sardinian Street—int

PIPER, John
72. Foliate Heads—c lith

PULSFORD, Charles
73. Figure—c serig

READE, Margaret
74. Classical Ornaments—c lith

RICHARDS, Ceri
75. Beekeeper—c lith
76. Costers Dancing—lith